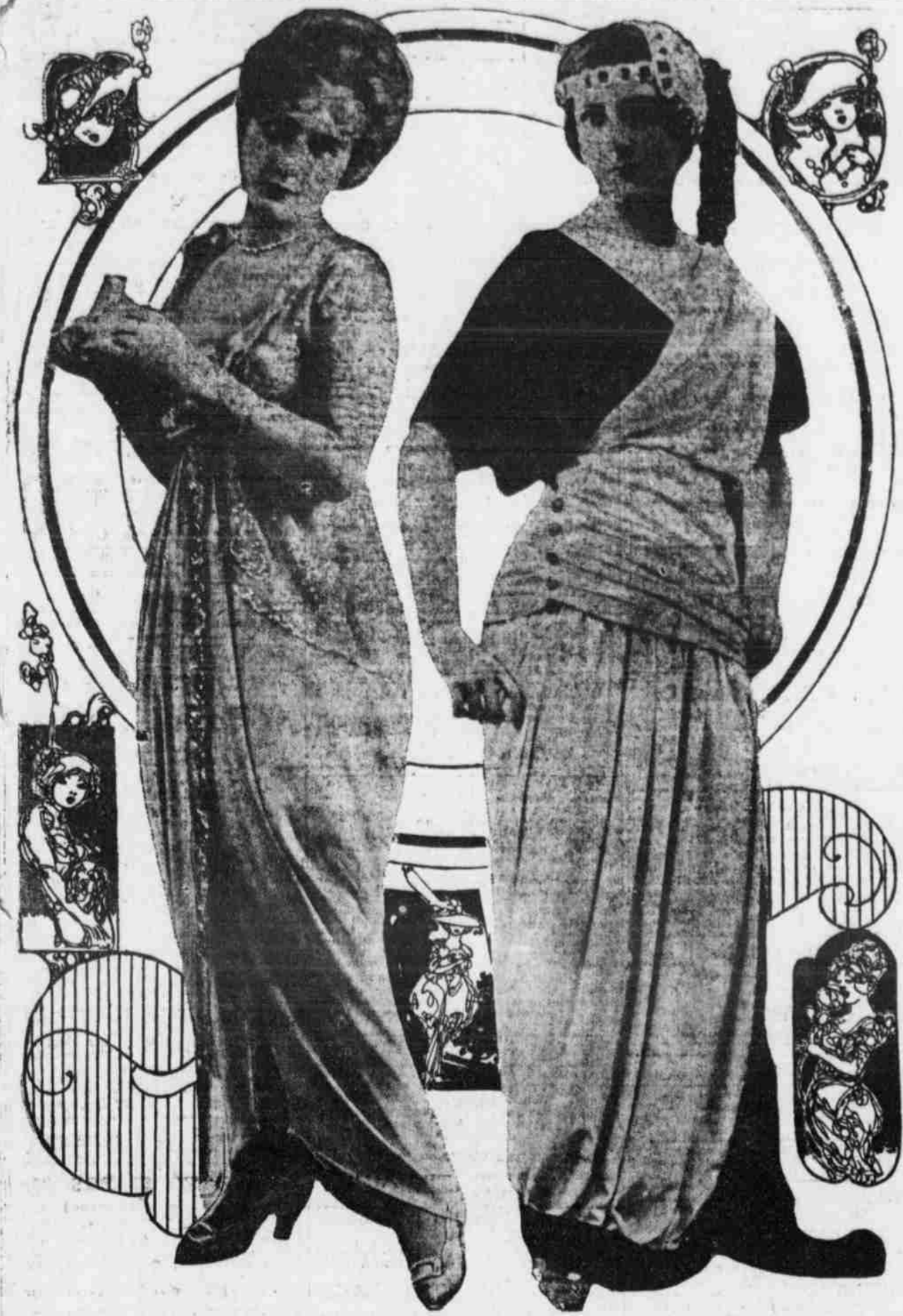


The Bee's Home Magazine Page

Two Charming Paris Styles

Fully Described by Olivette



At the smart dances one sees many frocks of flesh-colored silk or satin, and very dainty and chic they are. Our model on the left is developed in flesh-colored liberty satin. It is slit over the foot, is drawn up at the center front and slit at the foot. The hem and slit are self-piped. A small tunic of silver lace forms the bodice—it is cut square over the shoulder and edged by a wide tulle of silver lace. The fronts, which form a waistcoat line, are embroidered with silks in bright colors. The tunic is gathered at the waist and falls over the skirt with a lengthened movement at the back. A long sash of silver lace, finished by a beaded tassel, falls over the center front. You will find this model simple, charming and quite practical for the home dressmaker. The expense may be greatly reduced by using charmeuse and shadow lace. Here on the right is an exact duplicate of the costume worn by that beautiful French actress, Mlle. Borel, for the tango. It was especially designed for her in one of the greatest ateliers of Paris. While we of America would consider this

a bit heavy and voluminous for the dance, it would be a magnificent dinner or opera gown, and might be copied in lighter materials and shortened a bit and so used for the dance.

The original, however, is developed in parchment white velours de laine and emerald green velvet. A daring combination, truly, and one that only an artist would essay. Part of the bodice is of the white, with a small sleeve of the emerald velvet; the underdrill of the bodice is of the emerald velvet. The lines are broad kimono, showing a decollete in point. An oriental belt encircles the hips. This is of the white velours de laine. It is trimmed on the left side by a row of emerald buttons. The under part of the skirt is gathered under this girde with decided fullness. At the bottom the fullness is caught under a band of emerald velvet, which continues as an edging for the slit at the side of the skirt.

The head dress is a small collette of gold gauze gathered and trimmed by emerald cabochons. A tassel of emerald beads falls over the side. OLIVETTE.

The Brazilian Maxixe

Article No. 2

By Adelaide

Pictures Posed by Adelaide and Hughes, of the Jardin de Danse



The First Movement.

The Second Movement.

The Third Movement.

By ADELAIDE.

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The second movement of the Brazilian maxixe, beginning on the fifth count of the music, embraces the other four of the eight counts. The first movement danced on the first four counts was described fully in the preceding article. On the fifth count the man makes four small polka steps forward. The polka step is simply a revival of the old time polka step or slide, the kind of a simple dance step we used to do in the old-fashioned ring games when we all glided around rapidly in a circle. In the mean-

time the girl makes four polka steps without making one turn to the left. The first picture illustrates the position for the turn, or whirl, which is the feature of the second movement. The man raises the right arm, the girl the left and she passes under those two raised hands very rapidly, the other two hands remaining at the height of the waist. At the end of the whirl the first position is again taken and the first and second movements are repeated for eight counts. The man slides the left foot forward, draws the right foot near from the left and slides forward again on the left foot bending the right knee. The woman does

the same backward, as illustrated in the picture. On the second count the man points forward with the left foot, touching the floor lightly and bending the body slightly backward, then the left foot is pointed backward, still lightly touching the floor and bending the body forward. The girl in the meantime bends her body forward, then backward. All this is simply a summary of the first movement to show how easily the sequence of steps follows, for the first and second movements are clearly related. The fourth movement is almost entirely different in execution. So it will be seen that the first and

second movements danced consecutively take eight counts, and a repetition of the entire first and second movements constitutes the third movement, also taking eight counts. The fourth movement, which is more interesting, will be described in the next article. However, I think that it can already be seen that the Brazilian maxixe depends for its beauty not so much on its originality of step as the personal interpretation with which the steps are executed and the dexterity and suppleness with which the body portrays the deeper meaning which dancing itself always typifies.

THE DIAMONDS BY LOUIS TRACY MONTE A THRILLING STORY OF A MODERN CRISTO

You Can Begin This Great Story To-day by Reading This First

Philip Anson, a boy of 15, of good birth and breeding, finds himself an orphan and in dire poverty, his mother having just died. A terrific storm sweeps over London, just at this time, and the boy saves the life of a little girl, but is abused and cursed by a man, who says he is the girl's guardian, and whose name is Lord Vanstone. Philip returns to the place where his mother had died, and is determined to commit suicide, but just at this time a terrific flash of lightning is followed by the fall of a meteor in the courtyard of Johnson's Mews, the home of the boy, and he takes it as a sign from heaven. He picks up several bits of the meteor and takes them to a diamond dealer, named Isaacstein. The broker recognizes the bits as meteoric diamonds, and has Philip taken in charge by the police. At the prison Philip gives the name of Morland, having gotten that from some letters his mother left. Lady Morland, dining in a restaurant, reads of the boy's arrest in a paper, and sends word to discover his antecedents. Philip succeeds in establishing his ownership of the diamonds, and makes Isaacstein the butler as meteoric diamonds. He has an adventure there that results in his making friend with a policeman named Bradley, a green grocer and an old junk dealer named O'Brien. Also, he makes an enemy of a desperate criminal named Jocky Mason. After he has arranged for an interview with Mr. Morland, the police magistrate, he goes for a stroll, and encounters Bradley and his wife.

Cursory impressions soon yielded to positive bewilderment when Philip began to relate his story faithfully from beginning to end, neither exaggerating nor suppressing any salient detail save the actual locality where his astounding adventures found their center and genesis. Mr. Abington did not doubt for one moment that the boy was telling the truth. The romance of his narrative was far beyond fiction. Philip himself grew enthusiastic as he went on. His brown eyes blazed again with the memory of his wrath and shame at the arrest. He told the magistrate how the proceedings in court had affected him, and gave a vivid picture of his bargaining with Isaacstein, the packing of the policeman and a burglar, his interviews with all sorts and conditions of men and the ruses he had adopted to preserve his secret. At last he came to the transaction which secured for him the ownership of the mews itself. He read copies of his letters to the solicitors, and their replies, and then, of course, the magistrate knew where the meteor had fallen. "That is a very clever move on your part," he said, smiling. "It invests you with all the rights and usages of that particular piece of earth, and effectually stops any one from disputing your possession of the meteor. How did you come to think of it?" "You put the idea in my mind, sir," said Philip, modestly. "If I had not?" "You hinted, at our last meeting, that someone might lay claim to my diamonds on the ground that they had fallen on their property. I did not intend that any one living, except yourself, should ever know the history of my meteor, but I thought it best to buy the place outright in the first instance, and then devote it to a charity which I intend to found in memory of my mother."

Mr. Abington smiled again. "Your confidence is very flattering," he said. "I suppose you took up your quarters at the Pall Mall hotel in order to impress people with your importance and secure instant compliance with your wishes?" "That was my motive, sir." "Then, my young millionaire, in what way do you wish me to serve you? Of course, you have not sought this interview and told me your story so unreservedly without an ulterior object in view. You see, I am beginning to understand you already a little better than when we first met."

Philip did not reply immediately. He did not want to risk a refusal, and he was not yet quite sure that the magistrate fully comprehended the extent of the fortune which had been showered on him from nature's own mint. "When Mr. Isaacstein returns from Amsterdam he will pay me something like 60,000 pounds," he said. "Yes, it would seem so from the receipt you have shown me."

Now Read On

Copyright, 1914, by Edward J. Clode. He cast a patronizing eye ever Philip's garments, which were, of course, considerably smarter in appearance than those in which the constable had seen him on Thursday evening. "Yes," said Philip, "I am in good hands now." "They haven't given you a watch?" "No, I am watchless." "That's right. You'll have one soon. The inspector has your address. By the way, he wants to know your Christian name."

"Philip." "Thanks, I won't forget."

Philip raised his hat and took the quickest route westward. He did not count on being recognized so easily. Mr. Abington received him with some degree of reserve. The magistrate could not understand the receipt of a letter bearing the address of the Pall Mall hotel, a place where he had been entertained at dinner occasionally by one of his wealthy friends, but which was far removed from the limit imposed on the pocket of any man whose resources depended on the exercise of an ordinary profession. But Philip still figured in his mind as a ragged urchin. Not even the skilled police magistrate could picture him as the actual owner of millions of pounds worth of portable property. Hence, the boy's appearance now told in his favor.

quarter and half a million sterling per annum. "It is marvellous, perfectly appalling in some senses!" cried the perturbed lawyer, throwing up his hands in the extremity of his amazement. "You are right, sir, I am only a boy, and the thing is beyond my powers. I can see quite clearly that while I ought to be at college obtaining a proper education, I will be worrying about the care of great sums of money. I do not know anything about investments. How should I? I have no older relatives, no friends whom I can trust. For some reason, I do feel that I can have faith in you. Will you take charge of my affairs, advise me during the next few years, tell me how to act as my mother would have told me—in a word, become my guardian?" "For a little while Mr. Abington was silent. When words came he could only say: "You certainly are the most extraordinary boy I have ever encountered."

Evil Tendencies

By DR. C. H. PARKHURST

A correspondent, who evidently does some thinking of her own, wants to have light thrown upon the fact that different people are started out in the world with different tendencies, and often with tendencies that are evil, so that in such cases life consists in fighting against the current that we ourselves set in motion. On person, she writes, is naturally religious, another just as naturally irreligious. One seems to be born sensual, another spiritual. All of this troubles her. She is not the first person to be surprised by it or perplexed by its consequences.



Homely and Aged Faces Now Easily Beautified

(Aunt Sally in Woman's Realm.) I have seen the plainest women made beautiful and the complexion of good-looking women improved—I've seen plain faces made young and pretty, blushed and weather-beaten faces made spotless, white and satiny—in less than two weeks, by a very simple and harmless process that acts almost like a miracle. This is all there is to it: Ordinary scorched wax, procurable at any drug store (one ounce will do), is applied nightly like cold cream, and washed off mornings. This gradually peels off the lifeless particles of surface skin, permitting the underlying skin to show itself. The newer, fresher skin, when wholly in evidence, forms a complexion which for beauty and youthfulness is incomparable with one produced by other means. A complexion so natural, so free from artificiality, no one guesses the secret of its acquirement. You'll not regret trying this really marvellous treatment. Equally wonderful is the famous saxon formula for removing wrinkles. One ounce powdered salicylic acid dissolved in a half pint witch hazel. Bathing the face in this immediately erases the finer lines. Gradually even the deeper furrows and crow's feet vanish completely.—Advertisement.

Evil tendencies which are naturally irreligious. One seems to be born sensual, another spiritual. All of this troubles her. She is not the first person to be surprised by it or perplexed by its consequences. If all the children in the same family displayed the same tendencies, we could blame heredity, but they do not. There is a certain family in which there are five children, and no two of them show any resemblance to each other so far as inclination and disposition are concerned. The doctrine of heredity has been worked for more than it is worth. It breaks down when applied to concrete cases. Not only are these five children born of the same parents, but they have grown up under the same surroundings. So that the doctrine of environment breaks down as well as that of heredity. It is like the instance of two apple seeds which at the start are the perfect copy of each other. But one grows up into a free bearing Greening and the other into one that yields Baldwins, although germinating in the same soil and warmed and watered by the same sunshine and rains. There is mystery both in the family and the fruit orchard, and it is likely to remain such, and learned language expended upon it conceals more ignorance than it reveals wisdom.